

CANADIAN MOVING PICTURE DIGEST

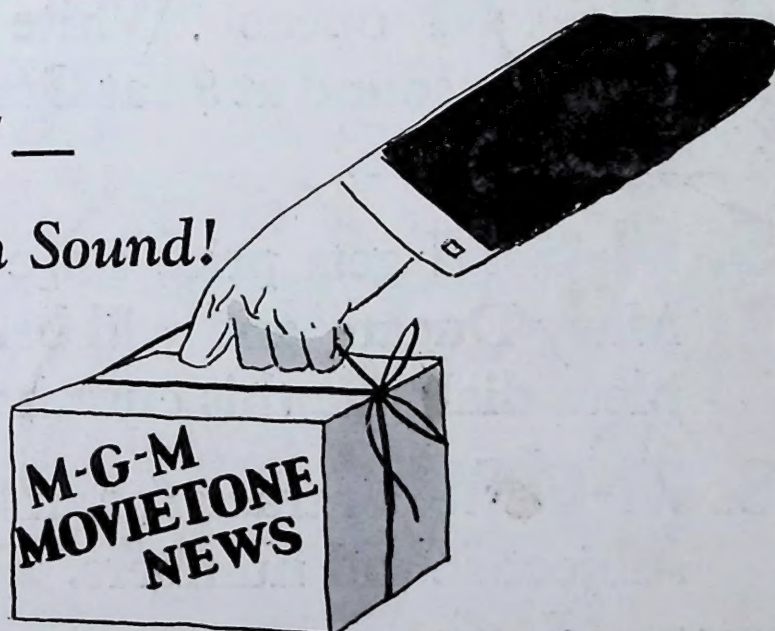
Vol. 20, No. 15

TORONTO 2, CANADA

August 11th, 1928

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PUBLISHED BY
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SOUND!

1. **M-G-M** takes over Cosmopolitan Studios, N. Y., for sound production. Nearest of all to talent sources of Broadway
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3. **M-G-M** opens "White Shadows in the South Seas" in sound at \$2 at Astor Theatre on Broadway
4. **M-G-M** opens "White Shadows in the South Seas" in sound at \$2 at Grauman's Chinese Theatre, Los Angeles.
5. **M-G-M** gets prize stage property "The Trial of Mary Dugan" and will bring to theatres with complete dialogue this current Broadway stage hit.
6. **M-G-M** contracts for amazing stage talent for short subject sound numbers.
7. **M-G-M** short comedies in sound with Hal Roach Studios sound-equipped.
8. **M-G-M** announces that Milt Gross' "Nize Baby" will have talking sequences.
9. **M-G-M** announces the M-G-M Movietone News.
10. **M-G-M** announces that the majority of its features and shorts will be synchronized.

METRO-GOLDWYN-MAYER



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RAY LEWIS
Editor and Managing Director

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Vol. 20, No. 15.

TORONTO, CANADA

August 11th, 1928

"So This Is London!"

No. 1



RAY LEWIS

NINE YEARS AGO, when I was in London, I endeavored to enthuse the English with the idea of a British Film Industry. Since that period there has been a great deal of talk concerning British Film Production; and the establishment of a British Film Industry in which the Empire would play a part.

Agitation has led to legislation, and legislation has undoubtedly led to flotation, but where flotation is leading I have not yet observed, nor can I find anyone who can enlighten me on the subject here.

It is true that English producers have more money than they ever dreamed they would have nine years ago, that English pictures have improved in quality at least sixty percent, but we are still a very long way off from a British Film Industry of Empire proportions, one which will influence world trade.

There appears to be the same lackadaisical attitude towards a British Film Industry here as there was nine years ago. No one appears to be in a hurry to get started, nor to enter in competition with the much publicized American domination of the screen.

There is five hundred percent more talk, big talking, and criticism, but it appears to be all talk. I hear the expressions, "crook," "incompetence," "blackmail," so frequently for failure to get started, lack of accomplishment, that I almost imagine I am not in England.

Where the pictures are to come, from which there is going to be supplied the requirements of the quota, is not at present apparent. I observe that throughout the country many English productions are playing, an astonishingly large number, and some just as astonishingly old. Some that we have long ago shelved in Canada.

The public, which has not purchased Motion Picture Shares, is patronizing English Motion Pictures, but if the public cannot be induced to promote Motion Picture Production, how long will the producers find their capital from the Financial Interests?

It is interesting to discover the reason for the apathy of the public towards Motion Picture Production shares. After discussing the matter with several English financiers, and bona fide producers, I have been informed that several of the flotations never produced, some are still making up their minds; and that Motion Picture Production stock has taken a headlong dive.

The public is adopting the "show me" attitude and it has to be a good show to make an impression.

I was particularly interested in one English producing organization, because of the publicity given this company in the Canadian press. Columns which talked of five millions in sterling, not in dollars, columns which prophesied that this company would knock into a "cocked hat" the supremacy of the U. S. Film Companies to be formed in Canada, Australia, South Africa, India, in fact Maharajas and Indian Princes were to co-operate even if they had to sell their harem, in order to raise the necessary billion rupees.

These stories came through close to a year ago; and today this company in England, if it is a company, is not even organized, has not even the sufficient capital to equip its studio. Why so much talk and so little action? This is not the English as I have known them.

(to be continued)

Ray Lewis

TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "Freckles," FBO adaptation of Gene Straton-Porter's clever novel of the same name. John Fox Jr., Gene Straton, Hobart Bosworth and Eulalie Jensen head an excellent all round cast in this production which provides an excellent answer for all those who say that a motion picture has to be what is known as "sexy" to click at the box office. Like all of Gene Straton-Porter's novels, "Freckles" is a first rate love story, and the love theme has been transmitted in its entirety to the screen. By some it might even be called a trifle sentimental but that's because certain men, and women too, feel that if love is expressed at all, it must be called sentiment. The majority of screen audiences, if they go into the house at all, will be delighted with the naivete, the freshness and generally wholesome atmosphere that pervades the production from start to finish. The acting is excellent; none better could be found to fill the role of the wistful, brave and lovable little hero, the orphan boy "with only one hand," than John Fox Jr.; the part might easily be overplayed—a false note might be struck often, throughout the action but it never is. As guard of the precious Limberlost, watching his giant sentinals as jealously as though they were his loved one. John Fox Jr., as "Freckles," proves himself an intelligent and forceful young actor. Gene Straton, a granddaughter of the novelist is an attractive and clever young woman. She plays the Swamp Angel just as her famous grandmother conceived it; she wears exactly the sort of clothes a girl in her position would, her hair is as simply done as her years require and never for a moment does she lose sight of the spirit of the part. There isn't a flaw in her work; her sincerity is so outstanding that many stars and beauties of the silver sheet might well take a tip from Miss Gene. Eulalie Jensen is not seen so often as she might be, but her work is always so satisfactory that one cannot help but wish she would appear more frequently. Her "Bird Woman" presents a lover of the woods, of birds and their haunts that is quite devoid of freakishness; her hunting and hiking togs are just as efficient, as they are feminine. Too much cannot be said for the work of Hobart Bosworth, as Mr. McLean, the wise and discerning camp

bass, and wealthy owner of the Limberlost. This veteran character actor has never given a poor performance to my knowledge and his versatility is remarkable — from New England sea captain to banker, broker or woodsman his work is consistently good. The photography in "Freckles" is splendid and worth watching the picture for; direction by Leo Meehan couldn't be better. Mr. Meehan gets everything possible out of any scenario but his work with Gene Straton-Porter's novels is outstanding. His handling of theme and characters is most sympathetic and undoubtedly "Freckles" will appeal to all outdoor lovers and to people who really want and appreciate "better movies." Played at the Uptown during this extremely hot weather, it would seem to me to be a safe bet for any season. As "ten million people have read the book" it is not necessary to go into any plot details.

PANTAGES—Manager Fred Shafer — "The Port of Missing Girls," a Brenda Regional production, directed by Irving Cummings. Barbara Bedford, Malcolm MacGregor, Heda Hopper, Natalie Kingston, Charles Girard, Wyndham Standing, and a large cast admirably chosen make this a well worth while picture if you like the type. The title is intriguing and although the story deals with the sensational things that happen to the large army of girls that every year disappear, only to be found in big city dens of iniquity or in the river, it is handled so carefully that it will not give offense to the most fastidious. The plot deals with the fate of girls who leave home whether because of extreme poverty, of unsympathetic and harsh parents or because of a great love affair that lures them into forbidden paths and destroys the way home. From social worker to char women the tale is ever the same; the girls go, they lose their identity, fall into unscrupulous hands, and sometimes are rescued and sometimes are found dead. In this case, the heroine, Ruth King, is the daughter of good people so engrossed in other people's affairs that they neglect their own daughters. Ruth, after a hectic love affair disappears, and is rescued finally through the efforts of her sweetheart who really does love her. An appeal over a radio is effective in gaining sympathy for the broken hearted father, and the wind up is very satisfactory. The nefarious

theatrical magnate and his gang are thoroughly routed. An interesting picture, well acted and admirably directed by Irving Cummings. Mr. Cummings is one of filmdom's cleverest men; he was a popular actor some years ago and has made a very intelligent director. "The Port of Missing Girls" is a good picture.

SHEA'S HIPPODROME—Manager J. C. Appel — Universal Jewel — "Freedom of the Press," with Lewis Stone, Malcolm MacGregor, Henry B. Walthall, Marceline Day, directed by George Melford, and founded on a story by Peter B. Kyne. This picture is reminiscent of several newspaper stories but has a big thrill at the end, when in the midst of a midnight lunch by the new owner and his staff, the Free Press is blown up by the gangmen engaged by the political boss intent on ruining the young editor. Henry B. Walthall plays the part of a courageous editor and publisher of the Free Press determined to oust graft in city politics and to expose the boss behind the figure head mayor of his city. Lewis Stone is the big politician and he does this role as capably as he does everything else. The young son of the editor, played by Malcolm MacGregor is a suitable role for this actor and gives him quite a good opportunity. He is in love with the politician's ward and his affairs are much tangled when his father refuses to retract statements detrimental to his sweetheart's father. When his own father is killed by gangsters, the young boy carries on fearlessly, publishes evidence that will convict Steele, in spite of losing his ward and while his newspaper building is set on fire starts the presses and the paper goes to print. The windup is satisfactory and the whole is fairly entertaining. Acting is good, the direction capable; altogether "Freedom of the Press" is fair entertainment.

LOEW'S — Manager Jules Bernstein — "Forbidden Hours," — Metro-Goldwyn-Mayer, with Ramon Novarro and Renee Adoree. As might be expected this is an excellent combination, the two principals playing well together and proving themselves most attractive lovers. The picture is the usual story of the king of a small country, falling in love with a beautiful visitor, the niece of his Prime Minister, who just arrives from Paris shortly after the opening of the production. The fact that Marie Fioret loves the young monarch so much that she consents to try to disgust him by placing herself in a compromising position at an inn with "Nicky," a relation of the king, is supposed to

(Continued on Page 8)

LEONARD BISHOP AT TIVOLI, HAMILTON

Leonard Bishop, formerly manager of the Regent Theatre, Ottawa, Ontario, and more recently with the Hollywood Theatre, Detroit, Mich., has been appointed manager of the Tivoli Theatre, Hamilton, Ontario, by the new owners, the Brighton Theatre, Limited, of Hamilton.

The Tivoli re-opened Saturday, August 4, with "The Cossacks." The new policy is to give pictures and special presentations, whereas vaudeville was formerly featured. The house was closed two weeks for improvements. Mr. Bishop has had wide theatre experience, having been with the Capitol Theatres in Calgary and Winnipeg.

AL ROCKETT STAR MAKER F. N. HEAD

J. P. Kennedy definitely announces appointment of Al Rockett as production head at First National Studios.

Mr. Rockett has been in charge of production for the past year and has become widely known as a star maker.

Richard Barthelmess, Billie Dove, Milton Sills, Dorothy Mackaill, Jack Mulhall, Alice White, and Charlie Murray are some screen players who owe their continued stardom to him.

"Al" has also encouraged such talented youngsters as Molly O'Day, Donald Reed, Thelma Todd and Loretta Young.

MGR. DAVIS, WINNIPEG CALLS STAFF TOGETHER

The whole staff of the Metropolitan Theatre, Winnipeg, Manitoba, took part in an unusual business conference recently under the direction of Manager Walter F. Davis for the purpose of discussing plans and offering suggestions. Many topics were brought up, as indicated by the subjects of a considerable number of speakers who comprised the departmental heads. These included:

Mrs. W. F. Davis, "Big Nickels and Big Economies;" Phil. Letvak, orchestra conductor, "Harmony in the Theatre;" Mrs. S. Haines, "Half way down the centre;" George Parker, "Behind the Scenes;" William Hale, projectionist, "The Reality of Reels;" L. W. Roberts, "Our Best Front;" George Rogers, "Roping them off;" Evelyn Gadd, "How many please?;" William Stanberry, "Keeping the show clean;" Walter Dolman, organist, "Organs and Audiences," and others including Victor Armand, supervisor of projection.

"Port of Dreams" has been chosen as the releasing title of the Universal feature for 1929 which Wesley Ruggles has just completed as a starring vehicle for Mary Philbin. "Port of Dreams" is an original story of the San Francisco waterfront by John Clymer. It has been variously known as "Salvage" and "Forbidden Love."

NEW THEATRE FOR EAST LONDON, ONT.

The London Free Press publishes the following news item:

"East London, which for many years has been without a theatre of its own, is soon to have two, according to information obtained at the city hall. A couple of days ago the sale of the Empire Hotel property on Dundas street, east of Adelaide, to the Orient Theatre Company was announced, and to-day it was learned that plans have been prepared for the erection of another theatre on the site of the former home for incurables on the north side of Dundas street, east of Elizabeth.

The site is considered ideal for a theatre. It is of ample depth for the construction of stores to face Dundas street with the proposed theatre at the rear, and it is of sufficient width to permit of a spacious building.

The theatre to be erected on the Empire Hotel site is to be known as the Orient Theatre. Stores will be constructed in front of the building. The amount paid for the property is not disclosed, but it is announced that construction will soon be commenced.

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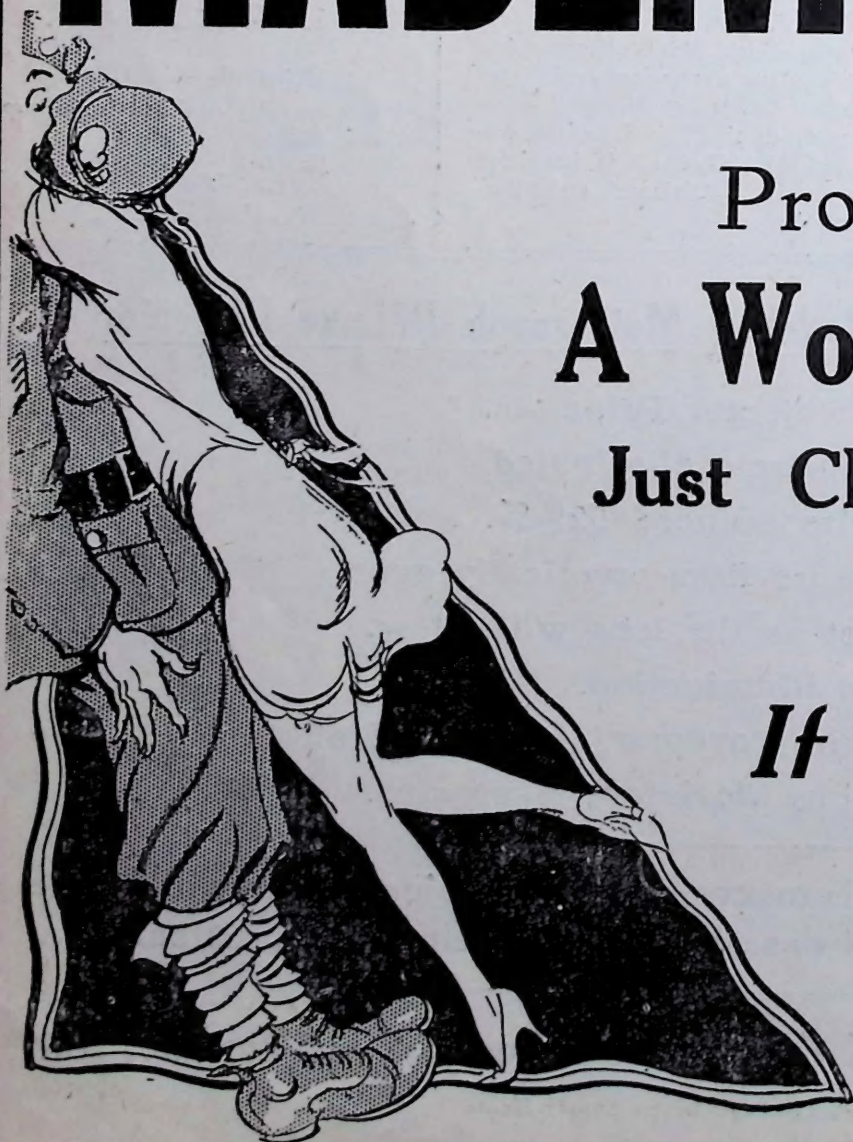
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TORONTO THEATRES

(Continued from Page 4)

add tremendous romantic interest to the picture. The gist of the story is that the king is so much in love he is willing to sacrifice his throne; the girl is so much in love she consents to give her royal lover up but why, oh why, must the old gag be used of disgusting her true love with a rival? One way is as good as another one supposes, however, and in this case the king is so infatuated that he returns to Marie, even though convinced of her infidelity. It all ends happily and this angle is refreshing because, apparently, there is so very little true love left in this world. Ramon Novarro is fine as the youthful and attractive monarch; he has become such a passionate young man that the censors cut his love scenes to such an extent that there is a long and disappointing gap. You see all the makings of a big scene and suddenly, zip goes the film, and the rest is left to the imagination. The producers might just as well have left a gap and put in a title — it would have saved lots of time and emotion. However, in spite of this cut, of the trite story and Roy D'Arcy's smile, "Forbidden Hours" is good movie material and fans will probably like the picture. Novarro is such an attractive hero, he deserves another really big picture; Renee Adoree always gives a fine portrayal of an emotional and loving heroine, she is also lovable, which is quite another thing. Dorothy Cumming looks very stately and beautiful as the Dowager Queen. Harry Beaumont directed the picture and A. P. Younger wrote the story upon which the picture is founded.

TIVOLI — Manager Tom Daley — "The White Sister," Metro-Goldwyn-Mayer, with Lillian Gish and Ronald Colman. As this is a revival it is not necessary to review the picture at length. It suffices to say that it is doing big business at the popular Tivoli where it is given an excellent presentation by Mr. Daley and the Romanelli musical accompaniment is splendid. "The White Sister" founded on the late F. Marion Crawford's novel of the same name is an outstanding cinema achievement; it is big in theme, in execution and fidelity to story. Lillian Gish as the young nun who cannot renounce her vows is pathetic and tragic; Ronald Colman has never been more gallantly romantic and appealing; it was this picture that really introduced the eminent Englishman to American and Canadian movie fans.

—L. E.

Digest Close-Ups and News Flashes

Adolph Zukor is quite recovered from his recent accident. Famous Players-Lasky head is back at his desk.

At the Palace of the Archbishop of Mechlin, Roman Catholic prelates and laymen discussed plans for producing a series of propaganda and educational films.

Spain is waking up. Barcelona reports say that the law has fixed a quota of one Spanish film for every twenty-five foreign films shown in movie houses.

Scott Sydney, famous English producer died suddenly at Radlett, England. The renowned maker of "Charley's Aunt" and hundreds of other British pictures was ill when he left Hollywood but passed away in the act of reading a script to two Danish comedians he was about to present.

Laura La Plante's popularity increases every day. Since the Magnolia role assigned her in "Show Boat" she has become the "world's best bet."

"Uncle Tom's Cabin" had its first showing below the Mason Dixie Line recently at Huntsville, Texas. It went over big and promises well for the southern showing of the Harriet Beecher Stowe Classic.

The foundations have been constructed for the new \$100,000 theatre of the Confederation Amusements,

Limited, 12 Mayor Street, Montreal, at 3990 Notre Dame Street West, plans for which were drawn by Raoul Garipey, 15 St. James Street. The contractor is A. M. Gendron, 8140 St. Denis Street, Montreal.

N. L. Nathanson Prepares for Talkies

Mr. N. L. Nathanson was characteristically brief and to the point when speaking to The Digest about talking movies.

"They are certainly to be reckoned with and like all innovations it is still a matter of conjecture as to their ultimate and complete success. All our leading theatres are being equipped to present sound pictures and Canada will be well served in this instance by the Famous Players Canadian Corporation just as soon as possible."

E. F. Albee's Son Decorates Montreal Imperial

The new decorations and atmospheric effects in the Imperial Theatre, Montreal, have been much admired. It is pointed out that the decorative and lighting effects are the work of Reed Albee, son of E. F. Albee, New York. He also selected the electrical fittings, rugs, wall decorations and hangings.

The Imperial at Montreal is owned by E. F. Albee who also is the owner of the Imperial Theatre, St. John. The large Albee Building, Montreal, is the property of Mr. Albee, Sr.

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East Meets West Via Movie News Reels

N. L. Nathanson in Motion Pictures

Incorporated in News Reels shown at Toronto theatres recently are interesting shots of Canadian "showfolk" combining business and pleasure at two places separated by thousands of miles of territory.

The Famous Players Canadian Corporation extends from coast to coast and two annual managers' conventions have been brought to successful conclusions recently.

At Banff Springs Hotel, N. L. Nathanson, Managing Director of the company is shown with Clarence Robson, representing the East. Mr. Nathanson screens splendidly and appears as much at ease as though he were standing among friends far from the clicking camera.

H. M. Thomas, John Hazza and a few others stand out prominently among the Westerners.

Views showing the royal and ancient game of golf at Rouge Hills during the Eastern Convention, present Arthur Cohen, Secretary-Treasurer of Famous, and General Manager of Regal Films, in swanky togs and excellent form.

Popular Song Hits Put Over Pictures

Inspired by FBO's ad in Variety recently cautioning conservatism, concerning the synchronization craze in the picture business, a prominent music publisher executive has struck an intelligent parallel in the music business. It concerns the synchronized popular songs and points out that while it is true that "Ramona" and "Laugh, Clown, Laugh," two of the biggest song hits of recent months, were tied up with picture exploitation, it is just as true these songs would have been hits regardless. He points out that "Charmaine" and "Diane," the theme songs of "What Price Glory" and "Seventh Heaven," would have been cinch clicks without the picture plug.

These hook-ups are good only when the songs are good and it is true that "That Melody of Love," "Little Mother" and "Speedy Boy," synchronized with "Love" (Garbo-Gilbert), "Four Sons" (Fox) and "Speedy" (Harold Lloyd) film features, were flops as compared to the others previously mentioned.

From the song viewpoint, a great picture will not help a poor song but it is a fact that a great popular song hit can help a mediocre picture.

In Memoriam

About three weeks ago The Digest carried the late Mr. Logan's letter of appreciation and subscription renewal. The note was simple, courteous and friendly, typical of the best and finest traits in any man, but especially so of "Tommy" Logan, one of Famous Players' most popular and enterprising managers.

A charming companion, a staunch friend, a trustworthy business associate, his passing leaves vacant a place that will be hard to fill.

As manager of the Capitol Theatre, London, the late Mr. Logan got all the business there was to be had in season and out of season.

His friendliness and courtesy made his theatre a delightful and popular rendezvous, his advertising campaigns were remarkable for their novelty and enterprise.

Whenever "Tommy" wanted front page stuff, the newspapers not only gave it but almost let him have the whole edition as well. He had built up a reputation for honesty and probity and his genial personality did the rest.

The Digest offers sincere and heartfelt sympathy to Mr. Logan's relatives and friends.

THEATRES WANT BACK "GOOD OLD DAYS"

Moving picture theatre owners of Montreal are opening a new round in the fight which started when the Quebec Legislature, at its last session, barred children under 16 from the movies, and will seek a writ of prohibition to stop city recorders from hearing charges taken under the new statute. Pending decision as to the recorders' jurisdiction, a move will be made to prevent the city from making new cases.

This, it is understood, is but the first move in a big campaign which the theatre men plan to try and bring back the "good old days" in Quebec when kiddies could go to the movies, and there was no threat of closing up Sunday shows.

On the question of admitting children, the main fight will be in the courts, but it is declared the movie men intend a publicity or educational campaign to try and line up the country districts with the cities in favor of Sunday performances. As things now stand, the cities want the movies open seven days a week, but the country is against this, and it is mainly from the rural areas that has emanated the concerted protest which has led Premier Taschereau to decide to test the Lord's Day Act. Now the theatre men are preparing for the worst. Through weekly newspapers, it is said they will try to show the country people the virtues of Sunday shows, so that if the Lord's Day Act is upheld and Premier Taschereau closes Sunday movies, there will be sufficient public opinion to start a campaign for a change in the law.

—Mail & Empire.

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Amateur Movies In Natural Hues

Scientists View Demonstration By Eastman

Amateur motion pictures, reproducing scenes in full natural colors, were shown in Rochester for the first time on Monday by George Eastman to a group of scientists and other public men.

The new process, utilizing a three-color "light filter" and a new film with minute cylindrical lenses, is the fruit of years of experimentation.

With the "light filter" and the special film, the veriest amateur photographers, it is claimed can make motion pictures which represent the accurate and brilliant reproduction of every color and shade in nature.

All the amateur need do is insert the "color filter" in his home movie camera and thread in the special film. The simplicity of its use is said to be the most significant thing about the new process.

The new film, which is termed the "radically new" element in the process, instead of having the usual smooth surface, has the side opposite the sensitive coating embossed with cylindrical lenses so minute as to be invisible. These lenses, a part of the film itself and made of film substance, would each look, if greatly magnified, like a rib of corrugated iron roof.

They run length-wise of the film and each is one five-hundred-and-fifty ninth of an inch in width.

Separate Rays of Light.

These small lenses separate the rays of light which pass through the three segments of the three-colored "light filter" and into the camera. Each of the three colors of the filter — red, green, and blue — lets into the camera from the scene before it only the light rays of its own color. The different colored light rays register on the film only as black and white; but the tiny lenses embossed on the film so distribute the light rays that the different colors register on the film emulsion as a distinct black and white impression for each color at that point.

When the film is projected the light from the machine shines out through the tiny lenses on the film and then through the projector lens and each ray is directed through the proper color on the projector "light filter" to fall in its proper place on the screen. The combination of the three filter colors — red, green and blue — gives every possible natural color.

Ray Taylor has been chosen to direct "The Final Reckoning," a Universal chapter play with Newton House, Buffalo Bill, Jr., and Louise Lorrain.

Free Lance Writers Talk for Talkers

Free lance songwriters are pestering film producers. They see in the talkers a chance to work themselves in on big dough and easy hours compared to those on Tin Pan Alley.

In one of the offices one of the gentry sang his piece as follows:

"Why, I can be invaluable to a producer. Rapee and Mendoza and Riesenfeld may be okay on Venetian melodies, but when it comes to the stuff that the people on the street like—what then?"

"Keep in touch with us. We may be able to use you," was the satisfaction which this particular composer got from a producer's buffer.

NEWS SHORTS

More Gossip! The beautiful and glamorous Miss Dolores Del Rio, as she is being called by her gushing admirers, is off for a long European trip; a holiday they say, with Mamma and director, Edwin Carewe, accompanying her. She is to visit many of the world's reigning celebrities; is to meet the Prince of Wales, the Queen of Spain, and is to be accorded every possible honor by Mexican embassies and attaches everywhere. It is also rumored that Dolores is shortly to be consoled for the spouse she divorced recently, by the man responsible for her big cinema success, her able director, Mr. Carewe.

Technicolor Still Best For Motion Pictures

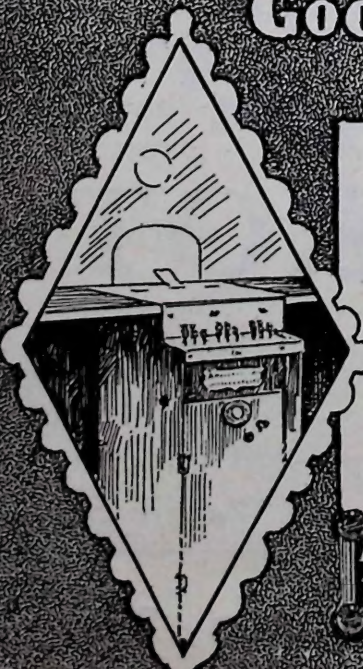
While Canadian newspapers have fallen in line with the United States publications in giving much space to the Eastman demonstration of the new Koda Color at Rochester the other day, the following from Variety seems to reflect the opinion of motion picture producers that much experiment still favors Technicolor. Thomas Edison was loud in praise of the new process.

The Eastman color motion picture film for amateur cameras was demonstrated at Rochester, N. Y., recently, with it copiously stressed in the dailies. Reports gave the data on the colored result on the screen, stating its simplicity was marked, but that the color invention could not be applied commercially, probably meaning professionally, on regular picture cameras for theatre screens.

From the accounts of the several colors and pigments employed in the photographing and the use of a filter on the projector, to make the proper coloring on the screen, the projection is not unlike that of some of the earlier attempts at color photographs for regular full size and length commercial moving pictures. This was in the form of a pair of spectacles, each glass colored, with the auditor to look at the screen through the glasses. Their colors blended the coloring on the screen. Without the spectacles the screen was a blur. The spectacles never became popular for theatre use.

At present the film industry has two or three color processes with Technicolor the accepted one.

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GOLD SEAL USED WHEREVER TICKETS ARE SOLD

Round About the Studios

Phyllis Haver and the "Sal of Singapore" company have returned from a deep sea voyage which involved the use of two ships—the Wallingford and Silverado. Twelve days were spent on the ocean filming the nautical sequences which are an important part of the story. Howard Higgin is directing this Pathe picture, which features Alan Hale and has a cast which includes Dan Wolheim, Pat Hartigan, Jules Cowles, Jimmy Aldine, Sailor Sharkey and Jack Perry.

Director Harry Pollard, Laura La Plante, Joseph Schildkraut, and other members of Universal's troupe filming the super production of Edna Ferber's great novel, "Show Boat," have left Universal City for a month's location on the Sacramento River in Northern California, according to an announcement by President Carl Laemmle.



Josephine Bori, a young Italian actress, does outstanding work in "The Cossacks," a Metro-Goldwyn-Mayer feature, starring John Gilbert.

Buzz Barton, FBO's 13-year old riding ace, has begun camera work on "The Vagabond Cub" at the FBO Studios in Hollywood. The director is Louis King and the cast includes Frank Rice, Milbourne Morante, Sam Nelson, Ione Holmes, Bill Patton and Al Ferguson.

Roy Fitzroy has renewed his contract for another year with Tiffany-Stahl as Supervisor of Production and will also assist M. H. Hoffman, Vice-President and General Manager of the Company, and John M. Stahl, Vice President Supervising Production.

"Pagan," an original screen story will be Ramon Novarro's Metro-Goldwyn-Mayer starring vehicle after "Gold Braid," which goes into production under George Hill this week.

Edmund Goulding, who made the sensationally successful "Love," will direct "Pagan," which is said to be a romantic story of the tropics. John Russell, its author, also wrote "Where the Pavement Ends," which was one of the most successful of Novarro's earlier films.

"The Port of Dreams" has been selected by Universal as the title of the latest Mary Philbin picture, made under the working titles of "Salvage" and "Forbidden Love." It was directed by Wesley Ruggles from an original story by John Clymer.

Georgia Hale and Harvey Clark have been added to the cast of the Tiffany-Stahl production "The Floating College" in which Sally O'Neill and Buster Collier play the leading roles under the direction of George Crone.

Those flaming, flickering youths of Hal Roach Metro-Goldwyn-Mayer comedies, Stan Laurel and Oliver Hardy, have entered upon another production calculated to rock the world with laughter. Their latest comedy, featuring the world's greatest traffic jam, has been titled, "Two Tars," and has been shipped East for release. Supervising director Leo McCarey has assigned James Parrott to direct the new funfest, which is not yet titled but has something to do with spooks and moving shadows.

Clara Bow celebrated her recent birthday with a party for friends in her Beverly Hills home. "The Fleet's In," Clara's latest, has now officially become "The Fleet's In!" The exclamation point appeared to be justified by preview showing at Paramount studio projection rooms. George Marion Jr., is now busy supplying titles for the picture.

Charles Lamont is directing his second Educational-Ideal Comedy featuring Jerry Drew. It is to be a boat picture, and Lamont plans to take his company to San Francisco for the important boat sequences of this laugh production.

Ralph Block has "The Spieler" in preparation, which Tay Garnett will direct. Alan Hale and Jacqueline Logan will be featured.

"Ned McCobb's Daughter," featuring Irene Rich, will probably get under way this week. It is likely that the film version of Sidney Howard's Theatre Guild success will be directed by Capt. William J. Owen, late of the Canadian cavalry in the great war, and more recently assistant director of "The King of Kings" and "The Gaucho." Robert Armstrong is scheduled for an important part.

Julian Johnson will title "The First Kiss," with Fay Wray and Gary Cooper, final sequences for which were made on the coast recently after the major portion of the picture had been filmed on location in Maryland.

"Marked Money," in which Junior Coghlan is featured, will finish shooting in about a week. Virginia Bradford, George Duryea and Tom Kennedy play important roles. This picture marks the debut of Spencer Bennet, Pathe serial director ace, as a feature director.

Dorothy Devore is starting her first starring comedy in the series of six she will make for Educational this season. Charles Lamont, noted for his superb direction of "Big Boy," is directing the star comedienne.

"Sioux Blood," an original story by Houston Branch and Harry Sinclair Drago, will be the second of two films with an Indian background which Tim McCoy will make soon for Metro-Goldwyn-Mayer.

The first picture, "Humming Wires," a story of the first transcontinental telegraph, will go into production next week. John Waters will direct both features and both will be made on location in and around Glacier National Park.

Richard Dix, Ruth Elder and the Paramount production unit now filming "Moran of the Marines" have returned to Hollywood from the Marine base at San Diego where they were on location for the past week. Frank Strayer is directing the picture.



George K. Arthur of Metro-Goldwyn-Mayer. 'Nuff Said!

Victor Fleming, on vacation since the completion of "Abie's Irish Rose," will return to the Paramount studios in Hollywood early in August to start preparations for filming "The Wolf Song," next Fay Wray-Gary Cooper co-featuring vehicle.

Eve Southern, Tiffany-Stahl star, has been loaned by that company to First National Pictures to play an important role in "The Haunted House" to be directed by Benjamin Christianson. Miss Southern, who made an instantaneous hit in the Tiffany-Stahl production "Wild Geese," has risen rapidly in the film firmament and it is said that the role she is to play in "The Haunted House" will enhance her screen reputation.

Camera work has been completed on the second Big Boy-Juvenile Comedy to be released this season by Educational. "Big Boy," the four-year-old comedy star, is pictured as a Swedish immigrant who comes to America. Charles Lamont, who has directed the youngster since he first became a featured player, again was at the megaphone.

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WHETHER THEY'RE SILENT OR WHETHER THEY'RE OTHERWISE Universal has the pictures!